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This paper examines the nature and scope of collaborations between institutional archival repositories and community groups. Seven community-based archival research initiatives were chosen and examined, including: Historically Black Towns and Settlements Alliance, Documenting Ferguson, D.C Africaana Archives Project, Black Metropolis Research Consortium, Institutional Archives on Women and Architecture, Eighth Air Force Archive, and the Saints at War Project. Interviews with the professionals at these initiatives helped the researcher to identify perceptions regarding how the partnerships form, the activities performed by each of the participants, how materials were collected and maintained, and the long-term sustainability of these efforts. This research has numerous implications for the archival profession, including both benefits and barriers to collaboration. Archivists at other institutions can look to this research when attempting to democratize collecting practices and develop lasting partnerships with surrounding communities.

Headings:

Archives—Outreach

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Community archives

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ARCHIVAL ACTIVISM IN ACTION: EXPLORING COLLABORATION BETWEEN TRADITIONAL REPOSITORIES AND COMMUNITY GROUPS

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I. INTRODUCTION

For much of history, there were two dominant perspectives on the professional role of the archivist: "archivists as members of a larger community of historian-scholars with a responsibility to interpret the documents in their care and archivists as information-management professionals with a responsibility to act as 'gatekeepers' for the materials under control" (Gilliland-Swetland, 1990). Regardless of perspective, the focus was on maintaining and preserving a sufficient body of evidence without the consideration that records contained serious gaps in historical memory brought on by hegemonic, passive collecting.

In the past decade, however, this debate about the professional role of the archivist has become considerably more nuanced. The acknowledgement of the archivist as someone who should be acting consciously in accordance with social justice for the "benefit of all members of society" has "committed [professionals] to active engagement in the public arena" (Jimerson, 2007). The practice of archiving- appraisal, description and outreach- has become "political, loaded with meaning, pressures, and consequences" (Schwartz and Cook, 2002).

Meanwhile, independent community archives have developed as social movements (or part of social movements) that see themselves challenging and subverting the mainstream collecting done by institutions. Andrew Flinn describes individuals involved in grassroots collecting as "political and cultural activists campaigning for

equality and… recognition against racism and discrimination" (Flinn, 2011). The understanding of archival work as activism is as true for independent and community-led endeavors as it is for more formal and established archives. There have been widespread initiatives from numerous varieties of community groups to document their own histories.

As archival empowerment grows within communities, nevertheless, there is still concern about the ability of independent archives to protect and preserve their materials over time. These risks are magnified by a lack of resources; "technology changes and format shifting; physical threats to local collections; the lack of IT expertise and archival knowledge; a lack of knowledge or agreement on the archiving system, standards and principles, and many others" (Ormond-Parker and Sloggett, 2011). The most significant contribution to addressing resource and sustainability concerns is through partnerships and collaborations with institutional archives. However, Many professional archivists feel the responsibility to act as facilitators of these resources and knowledge, if not ultimately, custodians of the materials.

This conflict about the role of the archivist is acutely reflected in the shifting of archival paradigms. Terry Cook divides this shift into four phases, from juridical legacy to cultural memory to societal engagement to community archiving. Within these four phases, the archivist has been "transformed from passive curator to active appraiser to societal mediator to community facilitator" (Cook, 2013 pg. 106). From the professional side, engagement could involve imparting expertise and guidance with regard to preservation (digital and analogue), storage, cataloguing, sharing space, and skills around exhibitions and public engagement activities. Community archivists, in turn, could impart subject-based knowledge about their communities, access to new collections and

materials for exhibitions, and the possibility of new audiences. Ideally, these would not simply be in the vein of smaller archives and workshop programs, which have traditionally been successful as one-off events. Instead, they would take the form of lasting partnerships and connections that could develop over time (Flinn, 2011).

However, while even if professional archivists embrace this new role, their institutions may have different ways of interpreting their engagement with the community archives model. In addition, for some community archives, self- organization and autonomy are key components of their ethos.

I am curious what current engagement entails in American repositories. What does it look like in practice? Is it "equitable, proceed[ing] from a position of mutual respect and recognition of the skills and expertise on both sides, and allow[ing] community groups to retain their independence so that partnership and collaboration is recognized as a two-way process"? (Flinn, 2011). This is a significant gap in the research that needs to be addressed. Through my study, I hope to explore the models for a number of different types of collaborations within the community archives paradigm.

II. Research Question and Sub-Questions

What are the forms of collaboration between traditional, institutional archives and community collecting groups?

-What are the nature and scope of these collaborations?

-What are the goals of these collaborations?

-What are the benefits (if any) for both participating institutions and community groups?

-Was there any resistance to collaboration on either side and why?

- Are these collaborations sustained long-term?

III. Literature Review

The Changing Professional Landscape

In his seminal publication, *A manual of Archive Administration,* Sir Hillary Jenkinson stresses three key elements of archives: their custodial history; organic structure; and accumulation through "natural processes" (Jenkinson, 1922). Jenkinson believed that the central tenants "of respect des fonds, original order, and provenance were designed precisely in order to preserve records as evidence of functional-structural context and actions that caused their creation," and that strict adherence to these principles would eliminate biases on behalf of the archivist, keeping them "neutral, objective…without prejudice or afterthought" (Jenkinson, 1922).

As Terry Cook notes in *Evidence, memory, identity, and community: Four shifting archival paradigms*, however, "archivists have changed over the past century from being Jenkinson's passive keepers of an entire documentary residue left by creators to becoming active shapers of cultural heritage" (Cook, 2013 pg. 106). In this essay, Cook defines four paradigms that are not mutually exclusive, but have shaped archival practice within a historical context. These paradigms include "juridical legacy, cultural memory, societal engagement and community archiving" (Cook, 2013 pg. 106). They are broadly construed as evidence, memory, identity, and community.

After the establishment of the Society of American Archivists and the creation of the National Archives in 1936, there was a "formal division between archival practices

and that of historians and librarians" (Gilliand-Swetland, 1991). However, at that time, archival documents existed primarily to facilitate scholarly research. It took the emergence of a small group of state archivists to outline a new mission for the vocation. These archivists asserted that the European custodial tradition did not take archival professionalism far enough. As echoed in Cook's first paradigm, they wanted to preserve "'Truth' in records through unmediated and unbroken context" (Gilliand-Swetland, 1991).

Margaret Cross Norton, a prominent spokesperson of this group and one of the editors of *The American Archivist*, believed the professional responsibility of archivists was administrative rather than interpretive. She asserted that archivists should leave content-based analysis to historians. Norton's argument, counter to Jenkinsonian philosophy, states that the primary concern of archives should be efficient records management and evidentiary support. Furthermore, Norton decreed that the mission of impartiality established by Jenkinson was meant "to serve the administrative needs and public accountability demands of its institution and the needs of the scholars only secondarily" (Gilliand-Swetland, 1991).

This perspective of the archive as an unbiased evidence institution dominated the profession until after World War Two. During the postwar period, the second of Cook's archival paradigms emerged. The large influx of records in repositories changed the professional conversation. Archivists struggled to maintain control over their physical and intellectual holdings. For the first time, they faced the fact that they could not preserve all records, and were "granted explicit authority to destroy (or benignly neglect) the rest" (Cook, 2013). This was in stark contrast to previous evaluation of records

conducted by administrators or bureaucrats so as not to influence the presumed impartiality of the archivist. For the first time, archivists had to "understand the related contexts of creation and contemporary use of records, and to interpret [their] relative importance" (Cook, 2013).

This new system formed the basis for modern archival appraisal practices, first outlined by T.R. Schellenberg in 1951, as well as other related archival practices such as hierarchical arrangement and description. Schellenberg believed that archival documents consisted of "records of any public or private institution, which are adjudged worthy of permanent preservation for reference and research purposes" (Schellenberg, 1956, p.16). These preliminary appraisal decisions were "adjudged." Archivists "adjudged" the worthiness of records, basing these preliminary appraisal decisions on predictions of trends in historical research and needs of users. "The archivist thus became an active selector of the archive… and thereby consciously created public memory" (Cook, 2013).

Subsequent decades saw the establishment of secondary education-based repositories that brought young aspiring archivists who were "self-conscious about their importance and significance" (Gilliand-Swetland, 1991). This period began the process of collecting manuscripts and personal papers, rather than merely acquiring records produced by an institution throughout the course of everyday operations. Archivists no longer operated under the guise of being neutral and objective. They actively guarded "what was inherited or received… with inevitable subjectivity entering that decision-making process" (Cook, 2013).

By 1979, the third of Cook's archival paradigms developed. At this time, there were more than 900 academic archives in the United States operating under a dual

mission of being both "the official archives for their institution and as a repository for non-official but historically and culturally significant documents" (Gilliand-Swetland, 1991).

There was also the concurrent emergence of the "archivist as professional," with qualifications, degree programs and increasing numbers of academic publications. Appraisal processes evolved from evaluating records based on the perceived needs of researchers to "reflecting the functions and activities of society itself, based on research by archivists into the features, characteristics, and ideas of society worth preserving as documentary memory" (Cook, 2013)

Today, traditional higher education repositories still serve the needs of their administration, as well as the needs of academic researchers, students, and the wider scholarly public. Archivists are caught in a balancing act, trying to actively construct "society's enduring memory materials, all while attempting to preserve records as untainted evidence" (Gilliand-Swetland, 1991).

Archivist as Activist

In his 1970, address to the Society for American Archivists, historian Howard Zinn faulted archivists for failing to collect documents related to a number of "significant social minorities outside of mainstream American life." He implied that archives "err in favor of preserving records of dominant social groups at the expense of the less powerful" (Zinn, 1977). This opinion echoed a fear that archivists, through the practices of selective collection and appraisal, were helping reinforce existing power dynamics within society. Moreover, this bolstered a national trend of institutionalized privilege, where racial and ethnic violence against ordinary citizens routinely went undocumented.

Zinn's notions were deeply influential, and during the last third of the 20th century, it became the mission of archives to represent the broad spectrum of the human condition, not just the experience of the elite classes. "Archivists began to proactively change acquisition strategies" (Sellie, et al., 2015). This democratization caused archivists to shift appraisal practices to ensure they were "documenting citizens as much as the state, margins as much as the center, dissenting voices as much as mainstream ones, cultural expression as much as state policy, the inner life of human motivations as much as their external manifestation in actions and deeds" (Cook, 2013). There was a great deal of reflection as to how traditional archival infrastructures could support healing, reconciliation, and the construction of new histories.

This gave rise to the term "post-custodialism" and the practice of documentation strategy. Post-custodialism defines a centralized archival repository as 'an archives of last resort' (Henry, 1998). Supporters of the post-custodial approach urged archivists to 'cease being identified as custodians of records' because, among other things, this role is not professional. An archives with custody is 'an indefensible bastion and a liability.' These writers maintain that creators of records or other institutions, whether they are archives or not, can take care of archival records.

Following documentation strategies requires that institutions "work cooperatively to acquire or make appropriate custodial arrangements for records relating to particular themes, topics or functions" (Iacovino, 2002). Archivists then attempt to take into account all available documentation across jurisdictional or institutional lines when appraising records. Documentation strategists hope this approach will paint a broader and

more heterogeneous picture of society, allowing archivists to work beyond the boundaries of administrative bodies.

Archivists who subscribe to a "post-custodial" notion of archives are also proponents of active participation of archivists in appraisal processes. Yet, they believe through this process that the archivist himself becomes a creator (Cook, 1994). They also advocate for closer investigation of why creators and social circumstances did not produce certain records. Yet despite these advocates efforts, many professionals did not adopt documentation strategy; they believed that level of intervention to be too great and still advocated for the role of archivist as facilitator, rather than creator.

However, "even with respect to the activities of dominant groups…forces may intervene to influence the record of the past" (Foote, 1990). In his article, *Archival Temples, Archival Prisons,* Eric Ketelaar articulately asserts the inextricable link between records and memory. Social reification ensures that "there are virtually no other facts than those that are contained in records," so essentially "what is not record does not exist" (Ketalaar, 2002). Just as archives can be useful in constructing cultural memory, they can be equally useful in destroying that memory. Kenneth Foote also describes how social pressures shape the historical record. He uses examples to illustrate how archives can both be used to "play a part in extending the range of communication… or [they] can thwart communication by diminishing its temporal and special range" (Foote, 1990).

Philosopher Jacques Derrida writes, "there is no lasting power of any kind without the legitimizing role of the archive" (Derrida, 1996). This is particularly evident when society is under the control of an oppressive regime or experiences a great tragedy. Although there is an overwhelming imperative to remember, there is also an increased

desire for governments or bureaucracies to “control the flow of damaging or self-incriminating information” (Foote, 1990 pg. 384). Foote quotes the geographer David Lowenthal saying, "Features recalled with pride are apt to be safeguarded against erosion and vandalism; those that reflect shame may be ignored or expunged from the landscape" (Foote, 1990 pg. 378). Forgotten events tend to be those with documents that do not reflect powerful groups favorably. As seen during the Nazi regime, the Cambodian genocide, or South African apartheid, archival records can be instruments of control (Ketelaar, 2002; Harris 2002; Quintana, 1998).

What has been excluded from the historical record determine meaning as much as what is included. “Discussions of the archive within the asymmetrical power relations of preserving and crafting select histories have opened a space for some to critique… archival practices” (Sellie et al., 2015). Archives not only reflect the biases of the institution and the archivist, but surviving records “constitute those realities and exclude other realities” (Ketelaar, 2002). Archiving is an inherently political act, and “the way professionals appraise, document and provide access to records always involves a level of activism against or support for the power structures built into existing archival infrastructures” (Harris 2011).

It is apparent that archives are more than repositories for historical resources. Randall Jimerson implores archivists to help “hold public figures in government and business accountable for their actions… provide reasons for people to examine the past, to comprehend the present and to prepare for a better future” (Jimerson, 2007). Indeed, use of archival records can expose corruption in government and injustices within administrations. “Recordkeeping systems are now consciously designed to prevent future

abuses and to promote better accountability for public affairs and governance through creating and maintaining better records, especially in a digital world" (Cook, 2013). Truth and Reconciliations Commissions in numerous countries are trying to promote healing practices and return materials to communities where they have spiritual and cultural significance.

Oftentimes, however, "recordkeeping has not played its part as an instrument of accountability in supporting preventative measures, early detection and reporting of abuse, facilitating action against perpetrators" (Evans et al., 2015) and "consequent significant gaps in the archival record, have contributed to inaction and cover-ups" (Crittenden, 2013). Records that manage to survive purposeful destruction are often contained within non- uniform, cross-jurisdictional recordkeeping systems with inconsistent archival practices. The unfortunate outcome is fragmented access for users who need them the most. It is imperative that archivists strive to improve transparency and decrease barriers to discovery.

What is discussed in this paper is just a small portion of a wide body of literature describing how archiving is inherently intertwined with activism and power (Evans et al., 2015; Caswell, 2014; Duff et al., 2013; Flinn et al., 2009; Harris, 2011; Wakimoto et al., 2013). However, archivists themselves are still struggling to define their role as change-agents within this framework of social justice.

> "There is conflict between upholding consistency of professional practice with standards and recordkeeping systems, while also maintaining our identity as we "interact with external communities in our contemporary society… physical communities in our neighborhoods and cities, and online virtual communities…now reshaping our world" (Cook, 2013 pg. 97).

Some professionals argue that important potential outcomes of using archives for education or research on memory, identity and community cohesiveness should not impinge directly on professional processes and practice.

Jimerson writes that we "have an obligation to protect the rights and benefits of all citizens - even the poorest and most needy" (Jimerson, 2007). He echoes Cook's fourth paradigm here: we must restructure our consideration of archives in order to give a voice to the marginalized. Archivists have begun to look externally, to sources such as oral history or autobiography to engage with histories excluded from traditional narratives. They have also been interacting with "experimental and alternative institutional forms, conscripting archival practices into a wide range of community-based, non-traditional, and even sometimes counter-hegemonic projects" (Sellie et al., 2015).

Defining Community Archives

While professionals were grappling with the political nature of archives, marginalized groups, those "cast to the periphery of most mainstream histories," had long been organizing in their own separate spheres. Furthermore, the growth of these grassroots initiatives has increased significantly in the last decade.

Many groups consider the collecting of their own histories to be paramount to rebalancing the scales by providing an alternative narrative to the one reflected in traditional repositories. These independent educational centers and collecting spaces have many names: "community archive, independent archive, autonomous archive, ethnic archive, oral history archive, local history project." Despite their different titles, they all play an important role in "unifying social groups and mobilizing social movements to bring about desired political and social transformations" (Flinn, 2011).

Archivists have struggled with the term 'community archiving' because of the wide disparity of groups and efforts that fall under its umbrella. Notions of community identification and 'the archive' as an object or space in its own right have been especially problematic (Flinn, 2007; Flinn, 2011; Flinn and Stevens, 2009). For the purposes of this paper, I will use the definition Andrew Flinn provides in, *Archival Activism: Independent and Community-led Archives, Radical Public History and the Heritage Professions* (2011):

> The (often) grassroots activities of creating and collecting, processing and curating, preserving and making accessible collections relating to a particular community or specified subject… [With an emphasis] on the community or group's self-definition and self-identification by locality, ethnicity, faith, sexuality, occupation, ideology, shared interest or any combination of the above (pg.8)

This definition acknowledges the inherent fluidity and changing nature of communities and embraces the multi-faceted nature of the archive in a spatiotemporal sense.

In contrast to traditional repositories, independent archives only occasionally focus on a physical space as a "center for the preservation and dissemination of their collections" (Flinn, 2011). There is not always one single, conscious moment of creation for a community archive. Multiple, dispersed locations or households may house materials. Alternatively, they might make use of the Internet and digital technologies to share resources with the wider community.

Many grassroots collecting initiatives do not conform to the traditional notion of an archive. Aside from operating differently in physical spaces, community organizations collect materials that are not typically archival in nature including: artifacts, artworks, clothing, oral histories, leaflets, badges, newspapers, books, grey literature, and anything that "is perceived as reflecting significant aspects of a community's life" (Flinn and

Stevens, 2009). Some professionals question whether many of these ephemeral objects have lasting value (e.g. Maher, 1998), while others agree that "the rarity of these ephemeral traces give them significant emotional resonance and historical value" (Flinn, 2011).

There are numerous reasons that community archives form, such as "gaps in mainstream historical narratives, economic or social changes resulting from factors like de-industrialization and migration, and increased availability of public funding for local heritage projects" (Flinn, 2011). Although their content is not always overtly political, independent archives are usually a part of social movements and connected to an agenda for social change. "They are often viewed explicitly as counter-hegemonic tools for education and weapons in the struggle against discrimination and injustice" (Flinn and Stevens, 2009). Community archives are comprised of people whose histories have been "denied or made invisible," and by making this history visible and shared, they can challenge "historic and ongoing discrimination in society and subordination in national narratives" (Flinn and Stevens, 2009).

Community archival practices can be threatening in traditional spaces. This is because "most, if not all, community archivists are motivated and prompted to act by the real or perceived failure of mainstream heritage organizations to collect, preserve and make accessible histories that properly reflect and accurately represent the stories of all of society" (Sellie et al., 2015). The fact that they are able to "operate outside the framework of mainstream, publicly funded, professionally staffed institutions is both a reproach and a challenge to that mainstream" (Evans et al., 2015).

Archival autonomy, or "the ability for individuals and communities to participate

in societal memory…and to become participatory agents in recordkeeping and archiving for identity, memory and accountability purposes," is incredibly important to the growth and sustainability of community archives (Evans et al., 2015). Consequently, community groups are frequently hesitant to work with professionals from traditional repositories.

It seems clear that independent community archives have significant roles to play in creating democratized and more inclusive histories. Andrew Flinn considers what community archives are trying to create by producing oppositional histories and acting as sites or spaces of resistance to be what he calls "useful" history (Flinn, 2011). This refers to "history [not] produced by and for disinterested academic research but rather… history that [is] explicitly intended to be used to support the achievement of political objectives and mobilization, as a means of inspiring action and cementing solidarity" (Flinn, 2011).

Today, there are new arenas in which anyone can be a citizen archivist. "With the Internet, every person can become his or her own publisher, author, photographer, film-maker, music-recording artist, and archivist" (Cook, 2013). This means, that professionals have the potential to "document human and societal experience with a richness and relevance never before attainable… a vibrant 'total archive'" (Cook, 2013). However, this unimaginably large prospect requires archivists to relinquish some of their professional authority over systems they heavily rely on.

Within the last decade, there has been an increase in software that supports user-generated content for community collections. The software allows for a multitude of functions like document transcription, uploading and tagging content, and sharing digital images. These emerging tools have "helped to popularize the whole notion of community archives, particularly amongst local history groups" (Flinn, 2010). Many community

archives "encourage…communities to submit content and knowledge, including material relating to the description and understanding of their collections;" those who participate "may be more knowledgeable or have important or different understandings about what is being commented upon [than] those of professional or academic heritage workers" (Flinn, 2011).

This is one of many models offered by independent collecting for how emerging technologies might transform traditional archival systems into something more complex and malleable. In her 2008 article, entitled *Curating Collections Knowledge*, Jennifer Trant argues that professionals should relinquish some of their authority over collections and "recognize the potential of engaging with and encouraging users' knowledge and understandings of collection descriptions… ensuring that a diversity of voices provide context for the future as well as the present" (Trant, 2008 pg. 275). She further asserts that she hope archivists can be open to the possibility that "expertise exists elsewhere" (Trant, 2008 pg. 285).

A great deal of history will be lost if professionals do not support efforts made by independent archiving. Terry Cook himself advocates for the fourth paradigm because "there is simply too much evidence, too much memory, too much identity." (Cook, 2013). He sees embracing community archives as the only way to "to acquire more [documentary history] than the mere fragment of it in our established archives." (Cook, 2013 pg. 113-114).

The Custodial Question

While it may seem like expanding our definition of 'archives' to include independent community groups is inevitable, there is one lingering concern: preservation.

Professionals want to ensure that community archives can meet the needs of the present without compromising the needs of future generations. How can we allow records to remain within the communities that created them while confirming their fixity? As Andrew Flinn states in 2011:

> It is about being able to look beyond the current project and source of funding and being able to plan realistically for the medium- and the long-term. It means addressing the life-cycle transitions for independent community archives (moving from project-based funding to something more long-term and sustainable, or seeking to hand on from the foundational generation to the next generation of activists) which represent points of danger to the long- term viability for these archives. And like the rest of the archives and heritage sector, having access to adequate resources means being able to address pressing concerns about digital sustainability and preservation (pg. 14).

In her article *Sustaining Community Archives*, New Zealand archivist Joanna Newman implores archivists to consider the great disparity in the quality and care of materials contained in community archives, as well as the access given to those materials (Newman, 2011). Her intent was to discover the sustainability of community archives in New Zealand and the fate of materials entrusted to these institutions.

Newman asserts "archives held within structures or environments which are not sustainable are potentially as much at risk as those which are never identified and preserved" (Newman, 2011, pg. 37). When conducting her research, Newman suggests three critical categories to evaluate materials held by independent organizations to determine if they were at risk: the archival records themselves and the evidence they contain, the custodial structure around the archives, and the community connection (Newman, 2011).

Although there are some long-running community archival initiatives, overall community archives tend to have a short lifespan. Typically, they are tied to particular

projects, movements and funding options. They often do not have a physical space to store documents and rely on digital environments to continue to disseminate their material. They have difficulty maintaining their materials at a proper level or standard over the long term as the organizations and communities themselves evolve and change. Frequently, future generations may not be in a position to care for materials in the long-term or the materials may not retain their relevance to the community over time.

Christine Paschild's study of the Japanese American National Museum (JANM) illustrates such a case. Paschild looks at the "pressing needs of these communities and challenges of [community] institutions and projects" in her evaluation of the JANM's inability to preserve its holdings (Paschild, 2011):

> Community members would not only engage in self-documentation; they would also be the curators and interpreters of their history. The institution's location in a traditionally Japanese American neighborhood of Los Angeles further emphasized its accessibility and accountability to the community while the use of local Japanese American volunteers as gallery docents and tour leaders spoke to an active community role as "host" to interested visitors, rather than as passive subject (pg.130).

Because it implemented the unique combination of historical production, stewardship, interpretation and access, JANM was once among the most successful community initiatives in America. However, over time it grappled with the loss of its primary stakeholders as "the demographics of the Japanese American community transformed…due to geographic dispersion, postwar immigration and the aging of the Nisei generation" (Paschild 2011, pg. 127). The younger generation struggled to relate to the museum's permanent collection about Japanese internment, and the museum felt forced to divide and sell many of its holdings.

Funding is "critical to the maintenance of many factors which contribute to the

sustainability of archives… money purchases skilled staff, preservation and other essential requirements for archives maintenance" (Newman, 2011). Most community archives do not have reliable sources of funding, and they frequently rely on volunteers rather than skilled staff. Therefore, there is a significant absence of archival expertise and practice in many community archives.

Additionally, user-generated digitized materials create further questions about sustainability and offer a myriad of challenges for ensuring the integrity and authenticity of archival materials. Although crowd sourcing allows for "new narratives to be told and voices to be heard, it interferes with the authorship and authority of the curator" (Parry, 2007 pg. 102). Without a staff knowledgeable in archival practice, it is difficult to determine whether freely shared "content is useful…unreliable or untrustworthy, or whether such content [can] be 'safely' used by other researchers" (Flinn, 2011).

Partnerships in America

One of the ways for community archives to mitigate preservation risks is through partnerships. Collaborations with traditional repositories or other organizations with an interest in independent archives could bring much needed resources and professional expertise. "The scope could range from sharing premises, to arrangements for digital archive storage, sharing archival expertise and collecting strategies or support from commercial or nonprofit organizations" (Newman, 2011).

Particularly in the United States, there are few sources for external resources and support for community archives, and even fewer that seek to connect them to similar collecting repositories. Therefore, "collaboration would have the advantage of reducing the isolation of some community archives and thus of indirectly enhancing archival

practices" (Newman, 2011). It is more common for independent organizations to eventually house their archival materials within mainstream, formal, or other institutions when communities can no longer facilitate preservation independently. However, this frequently eliminates any direct control that communities have over these materials. Occasionally, it even limits access for the record creators and other subjects of the records.

Although there have been numerous case studies about the diverse nature of independent community archives (Flinn, 2007; Hopkins, 2008; Slater, Everleigh, 2012), there are very few that examine partnerships between community groups and traditional archival repositories in America. Other countries such as Australia, Canada, and the UK have had more success implementing these models for partnership (Wales, 2014; Kaplan, 2002; Flinn and Stevens, 2009; Harris, 2011, Ormond-Parker and Sloggett, 2012) and providing external resources through sources like "Community Archives UK" and "Archives Canada." These resources have thousands of independent archives represented, as well as support from local and national governments and mainstream cultural heritage institutions.

Natalia Fernandez and Christine Paschild looked at a collaboration between the Oregon Multicultural Archives of Oregon State University, Portland State University Library's Special Collections, the Chinese Consolidated Benevolent Association (CCBA), and the Northwest News Network to preserve and make accessible a recovered box of Oregon Chinese disinterment documents (Fernandez and Paschild, 2013). After the Northwest News Network received the box of documents and began scanning them, they realized they did not have sophisticated enough equipment to digitize all the pieces. They

needed “a partner to digitize the larger documents… and wanted to serve the best overall needs of the collection and the community to which it belonged” (Fernandez and Paschild, 2013 pg. 4). They were able to form a successful and unique partnership between CCBA, PSU and OSU that preserved the documents in a way that afforded scholarly access and while keeping the papers close to Northwest’s Chinese community.

In this same case study, Fernandez and Paschild highlight a number of other efforts that rely primarily on digital infrastructure as a way to facilitate partnerships. These include the Southern Colorado Ethnic Heritage & Diversity Archives as well as the Chicano Movement Archives and the South Asian American Digital Archives (SAADA), which is purely a digital entity (Fernandez and Paschild, 2013 pg. 10). Each of these initiatives has special provisions to “actively consult the collection donors regarding their records to ensure that the community retains stewardship of its materials if it so wishes” (Fernandez and Paschild, 2013 pg. 10).

Peter J. Wosh and Elizabeth Yakel wrote about the failed Religious Archives Technical Assistance Project, which attempted to connect and educate small and religious archives. However, the project encountered resistance between “national standardization and local archive autonomy” (Wosh and Yakel, 1992 pg. 481).

Other case studies discuss partnerships with lesbian, gay, bisexual, transgender and queer (LQBTQ) communities. Lyz Bly and Kelly Wooten’s (2012) edited book, *Make Your Own History: Documenting Feminist and Queer Activism in the 21st Century*, as well as master papers by Angela DiVeglia (2010) and Alexandra Krensky (2011) explore some of issues associated with and reasons behind the creation of partnerships between archivists and the LGBTQ community.

Unfortunately, many collaborations end because of barriers similar to those described by Wosh and Yakel. There is, unfortunately, reason for skepticism on both sides. Furthermore, each partnership has a unique set of needs and challenges that will "vary according to the needs, objectives, and situation of individual partners involved" (Flinn, 2011 pg. 15). However, efforts tend to be more successful in general if both parties come from a place of equity. "Fundamentally, it must be about enabling [users] to have greater involvement in managing and processing the archive by supporting greater permeability and maybe even dissolving the barriers between the professional and amateur" (Flinn, 2011 pg. 16).

III. METHODOLOGY OF RESEARCH

For the project titled "Archival Activism in Action: Exploring Collaboration Between Traditional Repositories and Community Groups," I studied several collaborative, community-based archival research initiatives, including: Historically Black Towns and Settlements Alliance, Documenting Ferguson, D.C Africaana Archives Project, Black Metropolis Research Consortium, Institutional Archives on Women and Architecture, Eighth Air Force Archive, and the Saints at War Project. I accomplished this research by primarily conducting in-person or telephone interviews with institutional representatives—archivists, digital librarians and faculty members—who were involved in these partnerships. Within the scope of the project, I also examined documents acquired throughout the course of these collaborations (if relevant), viewed digitized online materials, and conducted an analysis of the different types of formats contained within the resulting collections.

For the interview portion of the research, I identified archivists through a simple search of university employees on online websites dedicated to each collaborative initiative. I chose one professional from each of the collaborations listed above and contacted them through email from addresses accessible on each university's Special Collections homepage or Contact Us page for university libraries (See Appendix 8.1). After they agreed to an interview, I arranged a meeting that was suitable for the professional's schedules and at a convenient location, or a time for a telephone interview

if a suitable meeting location was impossible to coordinate.

Before conducting the interviews, I sent all seven individuals an electronic informed consent form to fill out, stipulating the details of the interview, including the right to discontinue at any time, as well as audio-recording privileges and use of their personal name in the write up of the research. After signing the form, interviewees received a copy of the informed consent form for their personal records.

I asked the Professionals who agreed to participate in the collection of data through personal interviews a variety of questions intended to flush out detailed information regarding the models of participatory collaboration applied within each initiative. To clarify answers or gain greater detail, I asked additional questions not listed on the defined script (Appendix 8.4). . As the informed consent states, the interviewees could skip questions they deem too personal or potentially conflicting with employment standards (See Appendix 8.3). Following these interviews, I sent thank you emails to participating professionals.

I then transcribed the audio-recorded interviews for accessible analysis and examined the text for the archivists' perceptions about their partnership projects as well as numerous archival functions, including outreach and donor relations, material handling, appraisal techniques, processing, description, digitization, access, and preservation of collected materials. Additionally, what knowledge was learned or conveyed through the collaborative process on behalf of the professional. I also analyzed the textual content of the interviews to determine personal connections to each initiative and the various roles professionals were required to perform in order to facilitate these partnerships. Finally, I evaluated the compiled research in terms of each initiative's

model as an implementation of the community archives paradigm, and which initiatives were most successful in this implementation.

V. Research Findings

Background of Initiatives

The seven professionals I interviewed from initiatives across the United States provided valuable insights into how institutional repositories consider collaborating with community groups. Their roles at their respective institutions vary greatly, as do the size and scope of their partnerships.

1. Historically Black Towns and Settlements Alliance (HBTSA)- Chaitra Powell

University of North Carolina (UNC) at Chapel Hill's Southern Historical Collection became the institutional home for HBTSA in 2015. It was originally composed of five historically black towns and settlements across the American South, and has since grown to eight including: Mound Bayou, Mississippi; Grambling, Louisiana; Tuskegee, Alabama; Hobson City, Alabama; Eatonville, Florida; Nevassa, North Carolina; Princeville, North Carolina and East Spencer, North Carolina. The mission of HBTSA is to work collaboratively to preserve and promote the heritage, history and culture of these historically black towns in order to improve the lives of their citizens. UNC is working with these communities to address concerns related to preservation and to help them use their impressive histories to promote cultural tourism. The mayors are the primary representatives in each town, but "they also have a loose collective of community members, government workers and others who represent the

towns in discussions" about culturally valuable materials (C. Powell, personal communication, January 25, 2017).

Chaitra Powell has held the position African American Collections and Outreach Archivist at the Southern Historical Collection since August 2014. She is part of a curatorial team that conducts collection development and obtains new sets of rich materials for the archives. In particular, she focuses on building relationships with a diverse community of stakeholders, and is directly responsible for maintaining the active partnership between the towns involved in HBTSA and UNC Libraries (personal communication, January 25, 2017).

2. Documenting Ferguson - Shannon Davis

Documenting Ferguson is a digital collecting initiative based at Washington University in St. Louis. The initiative seeks to preserve the digital media captured and created by community members following the fatal shooting of Michael Brown by Darren Wilson in Ferguson, Missouri, on August 9, 2014 and make it a freely available online resource. Two weeks after the shooting took place, University Libraries implemented an Omeka digital exhibit software platform to crowd-source content documenting the overwhelming community response to the event. The project has the ultimate goal of providing diverse perspectives on the events in Ferguson and the resulting social dialogue (S. Davis, personal communication, February 13, 2017).

Shannon Davis is the Digital Library Services Manager at Washington University. She conducts digital processing for special collections, works on faculty projects and collaborates with other organizations within the greater St. Louis community, such as the

Missouri History Museum and the Federal Reserve. She is the administrator for the Documenting Ferguson Project and works primarily behind the scenes managing infrastructure, reviewing contributions from the community and maintaining the digital assets (personal communication, February 13, 2017).

3. D.C. Africana Archives Project- Alexandra Krensky

The D.C. Africana Archives Project began at George Washington University (GWU) in 2014 with a grant given to GWU Libraries by the Council on Library and Information Resources (CLIR) as part of their Hidden Collections Program to make available collections that previously had no outward facing description and were hard for researchers to discover. The grant stipulated a partnership between GWU, Howard University, District of Columbia Public Libraries, The Washington Historical Society, District of Columbia Archives, and the Smithsonian Institution's National Museum of American History to make accessible numerous local D.C. African American and African diaspora histories that had previously not been described or not been described adequately. By the end of the project, GWU and its partners will have processed and created EAD finding aids for over 125 collections (A. Krensky, personal communication, February 1, 2017).

Alexandra Krensky has been the Project Archivist for the D.C. Africana Archives Project since September 2014. Her role is to work with librarians and archivists from each of the participating institutions to identify collections that fit the criteria stipulated in the grant, survey these collections, and help create processing plans that will make the histories more accessible to researchers and the surrounding community. She has also

worked with on-site coordinators to supervise graduate student workers hired to process these materials and assist in the creation of the resulting finding aids (personal communication February 1, 2017).

4. Black Metropolis Research Consortium (BMRC)- Anita Mechler

The BMRC is a Chicago-based membership association of libraries, universities, historical societies and other archival institutions, started in 2006 and based at the University of Chicago. Its mission is to make broadly accessible its members' holdings of materials that document African American and African diaspora culture, history, and politics, with a specific focus on materials relating to Chicago. The BMRC currently has fifteen participating member institutions at varying levels of involvement within the organization (A. Mechler, personal communication, February 2, 2017).

Anita Mechler is the current Project Manager and Archivist for the BMRC. She is responsible for maintaining communications between BMRC's member institutions, conducting committee work, planning events, dispersing grant funding for scholarships and projects, and evaluating how archival processing is done, specifically across BMRC membership (personal communication, February 2, 2017).

5. International Archives on Women and Architecture (IAWA)- Samantha Winn

The IAWA started in 1985 as a joint program of the College of Architecture and Urban Studies and the Libraries at Virginia Tech University. The purpose of the IAWA is to document the history of women's contributions to the built environment by collecting, preserving, and providing access to the records of women's architectural organizations

and the professional papers of women architects, landscape architects, designers, architectural historians and critics, and urban planners. The IAWA contains about 2,000 cubic feet of material documenting the careers of individual women, exhibitions, architectural firms and organizations for women architects from over 40 countries (S. Winn, personal communication, March 7, 2017).

Samantha Winn has been the Collections Archivist at Virginia Tech University since October 2014. She works primarily by serving as Department Lead for the IAWA, but also conducts donor outreach to contribute materials to other collections that document traditionally marginalized communities in the New River Valley. Within her role as IAWA, she facilitates works with donors from the community to assess the physical materials, make packing and transfer plans, and eventually bring items to Virginia Tech, for processing. She also maintains communication with and assists an institutional Board of Directors that does external promotion, identifies donors within the community, and works with scholars (personal communication, March 7, 2017).

6. Eighth Air Force Archive-James Parvin Quigel Jr.

The Pennsylvania State University (Penn State) Libraries' Historical Collections and Labor Archives established The Eighth Air Force Archive in 1991. The Archive acquires and preserves materials related to the history of this important strategic bombing group during World War II. The Archive also represents a partnership with the Eighth Air Force Historical Society and contains their organizational records. These records document the Society's relationship with various state 8th Air Force veteran's groups, and other World War II era combat, aviation and support organizations active in preserving

the historical legacy of "The Mighty Eighth" (J. Quigel, personal communication, March 3, 2017).

James Parvin Quigel Jr. is Head of Historical Collections and Labor Archives at Penn State. He is also the primary archivist responsible for maintaining the Eighth Air Force Archive. In this capacity, he facilitates relationships with the Eighth Air Force Historical society, as well as engages the local and regional community in primary source materials related to World War Two (personal communication, March 3, 2017).

7. Saints at War Project- Robert Freeman

The Saints at War Project began at Brigham Young University (BYU) in 2000. The goal of the Project is to collect and preserve written and oral accounts of Latter-day Saint (LDS) men and women who have served in contemporary military conflicts, as well as LDS people who have experienced these conflicts from the home front. Until this initiative began, this was a historical perspective that was largely undocumented in archival records. The collected accounts and materials are housed in Harry B. Library, where researchers and community members can access them (R. Freeman, personal communication, March 2, 2017).

Robert Freeman came to Brigham Young in 1996, where he currently serves as an Associate Dean of the Department of Church History and the Director of the Saints at War Project. Robert and his partner, retired colleague Dennis Wright, pioneered the project from the beginning. As of 2017, the project has assembled collections from nearly 3,500 veterans (personal communication, March 2, 2017).

FORMING PARTNERSHIPS

These projects represent partnerships between archival repositories and a diverse range of representatives and groups. All of the traditional archival institutions in these partnerships are large universities. They share the common theme of being entrenched in and separated from the communities that surround them. Although their collecting missions almost universally contain stipulations about inclusivity, these institutions house many archival collections that either do not reflect a large subset of local history, or collections containing those subsets are unprocessed or unavailable. These initiatives studied in this research represent an effort to bridge that gap. Some of them involve working with other smaller, surrounding collecting institutions to promote the university's role as part of the community at large. Others send representatives directly out into communities to make connections and encourage members to be more involved in the archival process.

In order for a collaboration to begin, someone who sees a need to preserve the materials contained within these communities must initially reach out. In her interview, Chaitra Powell refers to this individual as "the community champion" or a person who is in the unique position to "straddle both the community world and the world of universities and academic archives." According to her, the community champion is indispensable, because "if any of us on the institutional side just show up and say we want to do this thing, it is much harder to get the buy-in" (personal communication, January 25, 2017). In the case of HBSTA, this person was Everett L. Fly, a landscape architect focusing on urban planning and design. He had worked with the mayors of the towns for more than 30 years, but also knew about the caliber of the Southern Historical Collection from his own education at University of Texas at Austin and Harvard

University. “Everett had a conversation with my director Bryan [Giemza] from the Southern Historical Collection and Bill Ferris, the American folklorist, and saw their enthusiasm for the work,” said Powell, “He said to the towns ‘these people know what they are doing and we can work with them’” (personal communication, January 25, 2017).

In many cases, this person who reaches out is a scholar who is also authentically a member of the community group. The IAWA initiative began primarily under the energy and direction of a former architecture professor at Virginia Tech, Dr. Milka Bliznakov. She was a Bulgarian trained architect who, in the 1980’s, was at the point in her career when many of her former mentors and instructors were passing away. When this happened, she witnessed their families “simply tossing their papers out on the curb” (S. Winn, personal communication, March 7, 2017). After one of her students asked her why they were not studying more women architects in the curriculum, she made it her mission to preserve the careers of her female colleagues in the United States and Eastern Europe. In 1983, she “wrote something close to a thousand letters to women architects around the world asking them what plans they had made for preserving their papers and what was [going to happen] to their legacies” (personal communication, March 7, 2017). By 1985, she had received over a dozen collections and decided to make a formal partnership to bring these materials to the University for preservation.

Similarly, Robert Freeman and his colleague Dennis Wright began the Saints at War Project as a product of a teaching experience in the Department of Church History. They discovered, despite the emphasis on patriotism and family history in the LDS Church, there were very few primary materials documenting the experience of LDS

veterans in the Library. Wright's father was also a World War II veteran, so he "had the family connection as well as the professional connection" (R. Freeman, personal communication, March 2, 2017). In the case of the Eighth Air Force Archives, "an adjunct faculty member and World War II veteran who was active in the Pennsylvania Chapter of the Eighth Air Force Archives reached out to us to preserve his chapter's records" (J. Quigel, personal communication, March 3, 2017).

The BMRC first started in the Humanities Department at University of Chicago. The Dean of the department, Dr. Danielle Allen, had an interest in highlighting "cultural events in the city and major publications that were in Chicago… primarily African American newspapers and film groups (A. Mechler, personal communication, February 2, 2017). In 2006, she convened a meeting with colleagues at neighboring Chicago institutions to see how they could better support African American studies in the area. This became the BMRC's first Board of Directors.

"It was originally a civic knowledge project, which was part of the Humanities Department… sort of professor run and initiated by them to serve their needs" (personal communication, February 2, 2017). After Allen left, the Provost's office took over the project. However, without Allen's direction, there would not have been a "subject focus on archival repositories all around the Chicagoland area… it needed a wider stance… to include researchers that weren't just professors" (personal communication, February 2, 2017). Now, BMRC is a citywide idea that could serve as a model for a national focus on African American and African diaspora collections.

One of the P.I.'s on the grant for the D.C. Africana Archives Project is the Director of the Africana Studies Department at George Washington University, Jennifer

James. She "had expressed that studies scholars were concerned that [collections related to African American history] hadn't been processed or were not available for research" (A. Krensky, personal communication, February 1, 2017). Many of these collections were known within such a small scholarly community, but they were incredibly difficult to access. James, and many of these other academics and researchers, were in the unique position to leverage their professional status to recognize and fill a need within their communities.

The University Librarian, Meredith Evans, championed Documenting Ferguson herself, "after it became clear that the protests were not dying down, and they were really gaining momentum and turning into a larger movement that [someone had the responsibility] to capture" (S. Davis, personal communication, February 13, 2017). She called together a group of six library staff members to consider what they could do to start collecting artifacts. However, Shannon Davis states in her interview that they had a hard time requesting initial contributions for the digital repository. They did not have any connections with the community in Ferguson, so they were forced to "solicit photos either from photographers that [they] knew were going out into Ferguson during the protests, or people the library knew who weren't necessarily photographers, but could take cell phone photos or cell phone videos" (personal communication, February 13, 2017).

ACTIVITIES

Each of these partnerships aims to fulfill different goals for both the participating institutions and the community groups. Many of the initiatives conduct activities that are associated with traditional archival repositories, such as collecting and processing. For

example, the BMRC began by surveying all of the holdings in its member institutions. Anita Mechler says, “that was just, rolling back sleeves and seeing what people had in basements and closets and all that kind of stuff” (personal communication, February 2, 2017).

Their second big project was widespread processing. The larger institutions had more previously processed collections, but the smaller, “second-space members,” as they are called within the BMRC, needed resources and staff to come in and process collections for them (A. Mechler, personal communication, February 2, 2017). Similarly, the primary activity for the D.C. Africana Archives Project is a processing project. After identifying collections that fit the criteria for their CLIR grant and creating processing plans at partnering institutions, graduate students, hired from Howard University and George Washington University, processed the collections.

Another important concern for these initiatives is how to increase exposure for community collections. The BMRC has a grant-funded internship program that began in 2015. They “take on reviewing all the resumes, interviewing candidates, training the interns and [sending] them out to different member institutions to do work” (A. Mechler, personal communication, February 2, 2017). The BMRC provides oversight for the interns and has a centralized database containing all the finding aids to help with exposure for processed collections. They have also been conducting a fellowship program since 2009 to bring in scholars from all over the world. The fellows are required to use at least two collections from BMRC member institutions for their research (personal communication, February 2, 2017).

A handful of the collaborations are experimenting with traditional archival methods in new ways. An excellent case of this is Documenting Ferguson, which is a digital repository with entirely crowd-sourced content. Anyone in the community can submit digital items to the Omeka platform for preservation and use. The only descriptive information and metadata attached to materials is what contributors assign to it, and "they can add as little or as much as they want." University staff does not verify or authenticate information in any way, and people have the option to contribute anonymously. The role of the University is simply to "monitor contributions, make them public and ensure… that there's nothing questionable within the content" (S. Davis, personal communication, February 13, 2017).

Although Davis does not look at every item in the repository in depth, she has a Project Team of six individuals who review any content that she believes might be sensitive. Thus far, they "haven't taken down anything or denied contributions that people have sent in." Although Documenting Ferguson does collect artifacts, they are working with other community organizations such as the Missouri Museum to assist with "collecting and storing physical items documenting these protests" to avoid overlapping efforts in the St. Louis community (personal communication, February 13, 2017).

The Saints at War Project is another grassroots collection housed at a University. The collection contains both oral accounts and physical materials. However, content can also be community generated if it meets certain University Library stipulations. In his interview, Robert Freeman states, "the Library's role has been that of a receiver. We acquire accounts, and after we conform to their requirements—which are modest—they'll be accessioned into the collection and ensure that the consents have been met and

the materials is properly preserved and do those kinds of things" (personal communication, March 2, 2017). Although veterans can upload their accounts to the University's platform themselves, Robert says it has not happened much. If the consents are not in place or if materials are in disarray or improperly described, the University will not accept them for the collection. Community members often rely on the Library's support to help them prepare their materials for submission (personal communication, March 2, 2017).

Some of the initiatives have a more difficult time finding a singular approach to community engagement. For HBTSA, the activities that the University is conducting in each town vary considerably. This is because "it is necessary to "balance the articulated needs of the communities and the repository's capacity to give," Powell says. In order to build collections in the long-term, the University focuses on being of service to the towns, rather than being an "extractor." Thus far, HBTSA has sent University students to: conduct a document rescue in Mound Bayou; create virtual community genealogies using "obituary records, census records, and photos from family collections" and build a database where the names of people are catalogued based on this information; participate in the Zora Neale Hurston Festival in Eatonville by hosting a workshop called 'Archiving on a Budget'; and conduct community outreach with high school students from the towns (personal communication, January 25, 2017). In the case of Mound Bayou, the people were not ready to donate materials in dilapidated buildings to UNC, so the University helped them locate and host off-site storage in nearby Cleveland, Mississippi. "The creators can access their materials and they're safe and the deal is for three years, so that

gives them a little more time to find suitable housing for their materials" (personal communication, January 25, 2017).

UNC is also acutely aware that there are institutions closer to the towns that can help support some of the community's needs. The University encourages members to look to their local libraries and local universities for assistance frequently. In Hobson City, Alabama, there are conversations with a local university where they are working on an oral history project. Delta State University is right next to Mound Bayou, and there are "some connections helping the towns with some interpretation of their materials and including them in public programming about black history and the Delta" (C. Powell, personal communication, January 25, 2017). HBTSA is also interested in the historically black colleges in Tuskegee and Grambling and "making local history a part of the students emergence into the university" (C. Powell, personal communication, January 25, 2017).

HBTSA is not the only initiative that has conducted on-site training to educate community groups about archival practices. The IAWA conducted "a few one-shot workshops, unconferences and presentations to architects to talk to them about the principles of self-archiving" (S. Winn, personal communication, March 7, 2017). However, they are hoping to do more in the future to promote long-term community education. Analogously, some members of the D.C. Africana Archives Project, including the D.C. Public Library, developed programs for their archival collections that were open to the public, "so that people know that they really belong to them" (A. Krensky, personal communication, February 1, 2017). However, although Krensky acknowledges that getting these collections out in public libraries and public schools is really valuable, "the

Project is more focused on processing than on the specific outreach" (personal communication, February 1, 2018).

The BMRC hosted "an event at Pilgrim Baptist Church about gospel music… and one of the goals was for people do think about what they might have in their attics and closets and basements and whatever to donate to donate to the Center for Black Music Research, which is through Columbia College." Mechler also recognizes that the BMRC could do more programming to educate people about what materials they have, why they are valuable, and how to take care of them, even without having many resources (personal communication, February 2, 2017).

Some of the collaborations are on such a large scale that archivists are not working directly with donors, but instead work with partners at smaller organizations to engage with individual community members on a grassroots level. Oftentimes, this increased visibility from promoting projects results in new donations from people within the community who did not initially view their legacies or their materials as valuable. In the case of the D.C. Africana Archives Project, they were processing materials in the collections already donated to institutions. However, in her interview, Alexandra Krensky mentions that she was aware of at least one collection at the D.C. Public Library: the personal papers of Charlene Drew Jarvis, "an educator, researcher and politician, who served as president of Southeastern University and was a representative on the Council of the District of Columbia. She heard about the project and she donated her papers to the library because she wanted to be included" (personal communication, February 1, 2017).

Within the IAWA, although the Library does communicate with donors, Winn does not conduct initial outreach. The IAWA has a Board of Advisors comprised of

professional architects and architectural historians from around the world. “They sponsor a scholarship fund, bring international researchers [to Blacksburg] to work with the archives, put on exhibitions and symposia and help [the archives] to contact donors… they build the networks that help women navigate the initial donor process” (S. Winn, personal communication, March 7, 2017). Since the 1990’s, the University has been responsible for helping with the physical handling and transfer of the materials to Virginia Tech. Previously, “there were some very daring escapades… One collection of Bulgarian papers was actually smuggled on an airplane and brought here,” says Winn.

The IAWA has recently started a program to bring women in architecture programs to work with retired women architects. Winn says that, as a young woman professional, the most rewarding aspect of the project for her is “finding ways to connect young women who are undergraduates, or newly practicing architects to this century of women who experienced struggle similar to what they still experience today” (S. Winn, personal communication, March 7, 2017).

Access and Materials

As I highlighted above, most of these collaborations focus on collecting and processing. For those that are collecting, they are primarily collecting archival manuscript materials. Some of them are experimenting with materials that are not traditionally archival such as artifacts and oral histories, or are providing access to more traditional materials in new ways. For example, the IAWA primarily focuses on manuscript, with the bulk of the materials being textual or photographic But There is also a wide range of formats including oversized materials, architectural and technical drawings, architectural models, artworks, slides, and a small amount of born-digital materials. Preservation for

architectural drawings and reproductive prints of architectural drawings are particularly challenging. These materials are more light-sensitive and more easily friable than typical manuscript materials, so knowledge about proper storage and enclosures is particularly important. Rights issues for architectural materials are also not always straightforward, particularly if women architects were federal contractors (S. Winn, personal communication, March 7, 2017).

About half of the researchers using IAWA collections are international and Blacksburg is a difficult location to reach. There are also dozens of languages represented within the collections, the most common being German, Bulgarian and Japanese. Therefore, accessibility is limited for the IAWA's global community of users if English is the only language used to create tools for discovering these collections. Winn says they are "trying to bring in students with multiple language proficiencies and experimenting with parallel metadata and description" (personal communication, March 7, 2017).

The IAWA is particularly concerned about access to the growing amount of born-digital materials in their collections. Currently, born-digital assets are only available locally at Virginia Tech. The IAWA is also struggling to provide access to born-digital architectural and design records because they are composed of CAD and BIM files, "which function like massive, structured databases with all kinds of proprietary consents and barriers." The IAWA is trying to "transition as a department to having more forensics capacity to work with born-digital objects and preserve them and access them from obsolete media" (S. Winn, personal communication, March 7, 2017). They are working with other institutions to try to make access progress for 3-dimensional born-digital materials, as well.

For Documenting Ferguson, all the collected materials are in newer digital formats. The repository primarily contains photos, videos, and a few creative works including poems, drawings and songs. Everything is publicly available, including dynamic media. “You can view images, watch video and listen to songs” (S. Davis, personal communication, February 13, 2017). However, the Omeka site is notoriously difficult for users to navigate. Documenting Ferguson is not curated or organized in any way. The Omeka platform organizes materials solely by the order that things were contributed. It is only a chronology of when the content was uploaded, not when actual events occurred. This makes searching for content incredibly difficult for users who hope materials will be arranged by subject or that the archive it will provide an accurate timeline of events. Visual materials have also been interpreted for exhibitions and events. However, using cell phone photos and videos in large formats can be challenging. “They are not high resolution and they never were high resolution. A lot of them can’t be blown up very well or displayed anywhere other than the website” (S. Davis, personal communication, February 13, 2017).

Since Documenting Ferguson is collecting from an activist movement, this presents challenges in collecting a well-rounded historical narrative surrounding the movement. Despite attempts to remain unbiased, Davis says “there must have been a very clear viewpoint on our website, because the people who contributed were on one side of the issue” (personal communication, February 13, 2017). Documenting Ferguson tried to reach out to groups supporting Darren Wilson, but they were reluctant to contribute.

In contrast, The D.C. Africana Archives Project only processed older manuscript collections. “Most of them [are] personal papers, but we [have] some organizational

records like the D.C. Statehood Party records and different neighborhood organizations and civic organizations." They also processed one large photographic collection, the Scurlock Studios collection at the Smithsonian American History Museum. Although tons of collections that had been donated had artifacts, they "basically left it up to the institutions what they wanted to do with them… keep them in the collections or use them for any exhibit" (A. Krensky, personal communication, February 1, 2017).

A major goal for the project was to increase discoverability for these collections by creating EAD finding aids. Yet, only a handful of the collections processed during this initiative reside at George Washington University. Although large institutions like GW were able to create finding aids with archival management systems like Archivist Toolkit, many smaller community institutions did not have access to those tools. They were "creating finding aids in Word or something else" (A. Krensky, personal communication, February 1, 2017). For this reason, project members made a centralized, online database for all the collections that they processed for the Project. GW's hosts this database of finding aids on their website and each partnering institution links to it from their own websites. All of the institutions received the XML and PDF files of the finding aids to use when the Project was over. For many of the partners, GW hosting the finding aids was not ideal. This was especially true for institutions that did not have any tools available to edit XML. Krensky notes in her interview that the collaboration aimed to strike "balance between GW's resources and the partners' rich collections" (personal communication, February 1, 2017). Nevertheless it became extremely important to clearly articulate that each collection was out there, where it is located and how to contact the repository.

The Eighth Air Force Archive and the Saints at War project both collect similar manuscript materials including: veterans' correspondence, photographs, some personal military records, scrapbooks, training manuals, veterans' reunion organization records, oral histories, typescript remembrances, and in some cases, artifacts. In contrast to the Saints at War project, the Eight Air Force Archive prefers original materials and organizational records. Saints at War does not prefer to collect original materials except in very rare cases for preservation. Freeman says it is common for families to want to keep materials, "have it go to their children, but they want a copy to be available for researchers and students… public at the Library" (personal communication, March 2, 2017). The Saints at War Project encourages that. Freeman also recognizes those who are "absolutely emphatics that they want us to have the originals because they're worried that the next generation won't really value them for what they are. They don't want to take the chance that they will discard them" (personal communication, March 2, 2017).

For community members who do not wish to donate original materials, the Library assists with making duplicate copies of journals, audio and video files, oral histories, and images. They have also taken a more standardized approach to help potential donors understand the Library's quality review process and what materials typically have archival research value. This approach is outlined in a packet "that they've really refined over the years to the point where it's very detailed in trying to get prompts and give us things that will be useable." The packet contains information "about the electronic DPI that they prefer, how to crop images, the agreement that they work under to return originals to donors and what the best format is for materials, that sort of thing" (R. Freeman, personal communication, March 2, 2017).

HBTSA is not an initiative that is actively collecting materials. Although Powell recognizes that some at-risk materials could really benefit being in a repository like the Southern Historical Collection, “that’s not the driving energy behind this work” (personal communication, January 25, 2017). Like Freeman, she understands that records are not going to be handed over lightly. “I think that people have the right to their own materials and they should have every inclination to maintain them on their own,” Powell says. She sees the role of the collaboration to present options to community members and encourage them to start thinking about what will happen to their materials after they are gone. She describes HBTSA strategy as a Collection Development long game: “keep it now, keep it safe, keep it in your family, but if there’s ever a moment when they wouldn’t be safe or kept within your family, then consider UNC as a place to put them” (personal communication, January 25, 2017). This supports both the immediate needs of the community and the institution that she represents.

However, HBTSA has still managed to bring some materials to the Southern Historical Collection. The initiative invited representatives from the towns to Chapel Hill to demonstrate where materials would live and how they might be stored in the Library. “They were asked to bring a portion of their collection and some of them didn’t bring it back with them” (C. Powell, personal communication, January 25, 2017). After following up, the community members agreed to leave them on deposit. Items are digitized and available for people to see online, but there is not a formal gift agreement for the materials. This means that finding aids cannot be created and there is no Library access to these materials unless you are one of the donors. This situation represents one of HBTSA’s struggles: how to provide access to materials [they] do not own.

HBTSA has conducted outreach to see what materials exist in the towns and whether or not they would be suitable for Library donation in the long-term. In Eatonville, Florida, an undergraduate student conducted a collection survey. She visited with the residents and identified the archival materials that they had. Although she saw a lot of photographs and scrapbooks, the residents in Eatonville had numerous "material artifacts that tell their story as part of their lived experience" (C. Powell, personal communication, January 25, 2017). These artifacts included a diverse range of materials not typically found in archives: washboards, a matchbox, a washtub that was just like a big steel bucket for washing babies and clothes, or a well-worn biscuit pan. Powell is concerned about blurring the lines between museum and archives work, but is convinced that oral histories could help tie these objects to archival collections. Although there are limits, HBTSA is committed to thinking about history broadly. Powell says, "It's not fair to assume that everyone wrote down the things that matter to them… Maybe it's a prom dress that gives you the clearest vision of what it was like going to a segregated prom in 1942" (personal communication, January 25, 2017).

Sustainability and Longevity

All of these initiatives are in various stages of "completion." For the D.C. Africana Archives Project, the formal partnership is effectively over. The participating institutions have completed the deliverables on their CLIR grant. However, Krensky hopes that D.C. collecting institutions will continue to collaborate and "take it into their own hands to promote what the others have in their collections." She also hopes that community members might discover institutions like the D.C. Archives that might not

previously had a website or a platform, because of the finding aids that are now available online. (Krensky personal communication, February 1, 2017).

A few of the collaborations have seen a significant drop in contributions over time. James Quigel Jr. said in his interview that he considers the Eighth Air Force Archives to be "a rather fluid and organic situation that [he hopes] will last." This is despite having lost a significant portion of the community- the World War II veterans, themselves (J. Quigel, personal communication, March 3, 2017). The Archive is now almost exclusively collaborating with family members and descendants of these veterans. Quigel feels that as long as inter-generational "interest, passion and support continue than the collaboration will continue." He admits that overall there has been a decline in receiving new collection materials, with small peaks following anniversaries and celebrations dedicated to World War II (personal communication, March 3, 2017).

Documenting Ferguson is the only initiative that is attempting to document an activist movement in real time. It is unsurprising that contributions have slowed down as the years go on and the focus of the movement is elsewhere. The Project Team has also not met for years due to shifting priorities. Nevertheless, the Library is going to keep Documenting Ferguson active online for as long as they can and will continue accepting contributions indefinitely. Washington University is working on a related project called Documenting the NOW. This project includes a tool to archive tweets, and they intend to start by archiving the tweets related to Ferguson (S. Davis, personal communication, February 13, 2017). Davis feels that Documenting Ferguson started as a way to collaborate with the community and other organizations in the area. "It forced everyone to write down and make sure people know intentions with collecting this material"

(personal communication, February 13, 2017). She hopes the University will look to Ferguson as a model.

Some of these partnerships are likely to be maintained well into the future. The IAWA has generous endowments, permanent staff, and the material contributions have only increased over the years. However, "the future is about making the collections broadly, publicly accessible" (S. Winn, personal communication, March 7, 2017). As much as people would like to see them, many of their large format documents are fragile and requests for digitization on-demand have grown exponentially, with 600 requests in 2017. Therefore, the initiative is prioritizing a number of mass digitization projects and the building of a digital repository. This will help to provide more access for international researchers, and even allow for the possibility of jointly hosting digital reproductions and digital surrogates from locations outside of Blacksburg (S. Winn, personal communication, March 7, 2017).

The IAWA also hopes to capture their international scope more broadly, with a particular focus on the global South and "documenting the careers and contributions of women to the built environment of Latin American, Africa and Oceania." At the same time, Virginia Tech hopes to work with other international collecting institutions to move towards a broad post-custodial model. This would give women more access to their papers locally. For example, Winn says, "if a woman architect in Buenos Aires has an institution there that will do her papers justice, than it is ideal for her to deposit locally" (personal communication, March 7, 2017). The goal is to help build the capacity to preserve these materials in communities around the world.

The BMRC also intends to remain into the future. The initiative is well funded by the endowment from the University of Chicago, and further supported by the dues from its members. Mechler says, as long as there is funding and there continues to be collective support from all the institutions and the small group of people that really care about it, it will continue evolving with the needs of its membership institutions (personal communication, February 2, 2017).

The primary focus for the future of HBSTA is thinking about how the Library can standardize their service and how they can offer it in a more consistent way to all the towns. Currently, they have been able to do more in Mound Bayou than some of the other towns because they had the critical mass of people expressing their concerns and sharing ideas. Powell is committed to expanding the project, but really, "it's a framework we're trying to move towards… how to engage communities in ways that are mutually beneficial." The towns are unique because they represent a regional network. The hope for the future is that they might be able to get "enough buy-in at the federal or state level to have some kind of independent research center… and they would never have to be someone's priority from year to year" (personal communication, January 25, 2017). However, in the meantime, the Library is trying to be as transparent as possible about the services the Library can provide while still working at an academic pace.

The plans to expand HBTSA also require additional funding and human resources, so the Library is working with other departments on UNC's campus. Kenan-Flagler Business School has an interest in entrepreneurship in marginalized communities and the Institute of African American Research has many faculty members who are interested in collaborating with constituents of these black towns. Powell feels that these

partnerships will just “triple [their] workforce and brain power” (personal communication, January 25, 2017). She also acknowledges that the towns might have priorities that the Library alone cannot address. “For the mayors, it was great for them to put their seal of approval on it… but your town might be in a food desert or housing and infrastructure might be an issue… and that’s more important” (personal communication, January 25, 2017). Strengthening relationships with other community members could help pull the overall work forward.

VI. Discussion and Implications

These initiatives provide numerous implications for the archival profession. First, they present several benefits for institutions interacting with community groups. Second, these collaborations illustrate a number of barriers to entry that traditional archives will have to overcome if they wish to democratize collecting practices and make inroads into their surrounding communities. Finally, this research conveys a number of precedents for future archivists to consult when attempting to engage with external groups within the community archives paradigm.

Benefits to Collaboration

Andrew Flinn states, "rather than re-asserting narrow professional values, archivists and other heritage workers should seek to open up their services to a more participatory approach." All seven of the initiatives represented in this research describe situations "where different views of archival management, and of collection and value, are considered and embraced" (Flinn, 2011). Through these initiatives, one can see how helping to sustain different community collaborations offers numerous benefits for archivists.

As archivists continue to justify their professional existence, they will be tasked with working with others and offering their expertise outside the walls of their

repositories. Overall, the professionals I spoke with felt that communities were happy to have traditional institutions take an interest in exploring their histories. “The towns have been around for hundreds of years without having repositories offer this level of support” (C. Powell, personal communication, January 25, 2017).

The professionals were also grateful to be involved in projects that brought them out from behind their desks. “You get to meet the community on their level. It really brings pure motivation to bear when an organization goes out and interacts with veterans and helps them organize things to submit” (R. Freeman, personal communication, March 2, 2017). It also created a domino effect of participation in these initiatives and developed a new base of potential users. Once the institution was committed, more community members would agree to donate their materials or offer to participate in another way.

Collaboration is also a positive force for professional advocacy. It is important to “make the case for archives” as a first step into communities that have historically been distanced from them. Community members can articulate the value of archives to other members in a language that they can understand. Within the IAWA, Winn asserts, “Individuals both passionate about archives and knowledgeable about the subject area… become our biggest advocates, promoters, and publicists for the enduring value of the collection” (personal communication, March 7, 2017).

These initiatives also provide the community with representation in the archives alongside mainstream narratives. Power over the documentary record reflects what we feel is important to reveal about history. “Archives validate our experiences, our perceptions, our narratives, our stories” (Cook and Schwartz, 2002). Collaborating with communities represents a first step for acknowledging the alternative histories preserved

elsewhere, as well as giving them access and visibility. “The BMRC is about seeing yourself and your history and you neighborhood’s history being elevated,” says Mechler.” “You recognize that researchers can now look at things from a different angle… a reflection of the changing face of Chicago” (personal communication, February 2, 2017).

Working with independent groups helps professionals to bridge the knowledge gap that appears when people do not see themselves reflected in archival collections. “The communities seem to appreciate an institution that knows them, rather than one who only seems to care about getting their materials.” This can provide great exposure for institutions on the ground, engaged in community work, and serve them well in the future when they are trying to establish regional partnerships. “I’m a big fan of trying to be there when it’s not so urgent,” Powell says. “So that when things become dire, you’re already there and your introduction is not such a superficial thing. You’ve been there all along” (personal communication, January 25, 2017). For collection development, partnership building can be beneficial if community members do eventually decide to donate materials. They are likely to look first to institutions that have been actively involved and have a history with them.

On an inter-institutional level, these initiatives helped build relationships for future projects. Because different-sized institutions with varying levels of resources came to these projects with their own ideas about what processing entailed or about what level of processing was necessary before making collections available, they were able to learn from and educate each other. It is because of this communication, that a number of institutions are experimenting with a high-level, minimal, approach to processing for the

first time. Many professionals also expressed the importance of relinquishing control over appraisal and descriptive practices, and allowing researchers and community members to become a part of this process.

In many cases, large universities that had never reached out to smaller institutions made numerous discoveries within their collections. For example, The D.C. Archives and GW had never worked together on a project before. "There were moments when they realized they were both getting papers from the same donor or working on a similar project… and it could be contentious or it could be cooperative" (A. Krensky, personal communication, February 1, 2017). More often than not, these institutions found ways to cooperate on projects and pool resources. They also helped unify divided collections by relocating materials to the place where they were best able to serve the community that created them, or come up with a way to articulate the division to researchers.

Barriers to Entry

These initiatives reflect a growing set of barriers that archivists will need to overcome if they wish to engage with communities. The largest of these barriers is trust. In Documenting Ferguson, for example, the community was not very receptive to contributing materials to the repository. Within the St. Louis area, the average citizen sees Washington University as a very elitist institution. It was extremely difficult for the Library to reach out into a community that had been isolated for such a long time. Davis states, "though we have honorable intentions of just preserving the stuff and making it accessible, it's hard to get people who aren't a regular part of your circle to trust you and hand over their photos and things" (S. Davis, personal communication, February 13, 2017).

Marginalized communities reflect this mistrust most deeply. Wakimoto writes, "All archivists can become more knowledgeable about the communities whose collections they hold. Furthermore, all archivists can be reflective in their work leading to better descriptions of collections, even if collaborations or ongoing partnerships with the community archives are not possible" (Wakimoto, 2014). There are a lot of unknowns and negative impressions about what large institutional repositories do to collections of minority groups, "that we just shove them in a basement, that we don't provide access, we don't answer phone calls…. and I find that there are kernels of truth in people's apprehensions" (C. Powell, personal communication, January 25, 2017). This is why it is especially important for archivists to engage critically with different types of donors and find a way to support their specific needs.

Fortunately, Documenting Ferguson reflected on their audience and their motivations to donate materials to a repository. One of the Associate University Librarians did a research project on Documenting Ferguson assessing why people contribute to community archives. Davis realized they were approaching the community as if they were professionals with their slogan "Don't Let Your Photos Be Lost to History." The research showed that community members donate to archives because they want to feel like they are contributing to something greater than themselves. So, they changed the slogan to "Tell Us Your Story," because that seemed to resonate more with people (S. Davis, personal communication, February 13, 2017.

Another barrier to collaboration is that community materials can be deeply personal. In the Saints at War Project, there was not as much of an academic barrier between an LDS University and the LDS community. However, because of the sensitive

nature of materials related to war and the deeply emotional impact they have on those they represent, community members were hesitant to share their stories. “Of course in the context of war, there are always things you don’t want to talk about… and we give them the choice not to have any of it released… we leave that option open for them” (R. Freeman, March 2, 2017). However, Freeman insists that the overwhelming tendency has been of comfort and trust in the relationships he has worked so conscientiously to build.

Inconsistency of institutional service or presence represents a barrier, as well. Within the initiatives with a confederation of organizations, such as the D.C. Africana Archives Project and the BMRC, there is a great disparity in to the amount of direct community engagement amongst these institutions. Large academic archives are disconnected from the communities, while smaller historical societies like Shorefront Legacy Center and Bronzeville Historical Society are deeply and consistently involved.

These “second-space members” use BMRC funds to conduct activities like rescuing records from a funeral home or “digital meet-ups where people can come and [have materials] scanned and get the originals back.” One or two staff members at these institutions are rarely trained archivists, but are from the neighborhood and advocate powerfully for community history. Mechler acknowledges that the BMRC as a whole needs to do more to engage with small communities, but asserts, “it’s difficult to strike a balance between large institutions and hyper-local historical societies and not ignore the little guys” (personal communication, February 2, 2017). Although everyone needs resources, she recognizes the need might be greater at an organization where there is one person running the entire operation, as opposed to an department of professionals.

At some institutions, it is hard to balance what is best for communities with

University Libraries and Special Collections strategic goals and allocation of resources. Working with the community group might be one of many initiatives sponsored by the University, and in order to justify time and resources, these projects must align with other priorities. For a number of professionals, their collaborative work represents a small portion of their job responsibilities. It is often not possible for them to provide as much on-going support to community groups as they might need.

For many, straying from the institutional routines was difficult. The University "is a well-oiled machine… collections come in this way, gift agreements are filled out in this way, finding aids and everything's accessible" (C. Powell, personal communication, January 25, 2017). It is evident that trying to establish a framework for partnerships with dependable pacing is difficult for projects in which there is not a precedent. Chaitra wonders what might happen to donors seeking access to their own materials after she is gone. In her article, Sellie recognizes that dedicated professionals in traditional institutions strive to make community collections in their custody accessible, but institutional policies still limit who has access to these materials. Although materials have been able to stay on deposit with or without a formal gift agreement "due to individual artists' interest in promoting and protecting them… the fact remains that peripheral authority figures ultimately control the fate and funding of these collections" (Sellie, et al, 2015).

Transferring archival skills and building the capacity for communities to sustain and preserve their own records was one of the most significant barriers to partnership within a number of these initiatives. In HBTSA and Documenting Ferguson, in particular, professionals recognize the unparalleled context and content-specific knowledge that

community members can give to their own materials. However, it is equally important to provide training for community members in archival practices, most importantly in preservation. “We need to get them interested in archives and the importance of preserving the ‘things,’ but also how those objects can help transfer the history of a place.” Professionals found that it was difficult to speak the same language with community members who might have different priorities with their personal collections. “This isn’t anybody’s job…these people are seamstresses or mechanics who just happen to have all this stuff” (C. Powell, personal communication, January 25, 2017).

The final barrier to collaboration is that community members do not think of themselves or their materials “archivally.” People are surprised when you try to explain the different ways archives can be used. In the IAWA, for example, many women architects felt like their work was not worth honoring. They had difficulty “seeing the importance of their work for broader cultural heritage.” Winn says she tries to overcome this by attending professional conferences and explaining what archivists do and how architectural records are unique for preservation. “Once that is in place, we can have conversations with individuals about why their work, in particular, is worth preserving” (personal communication, March 7, 2017) Artists and architects work in a particularly ephemeral realm. It is important to talk with them early on about their legacy, so they can start preserving their records from the beginning.

VII. CONCLUSION

Terry Cook implores archivists to embrace the community archives paradigm as a way to achieve more "democratic, inclusive, holistic archives, collectively" (Cook, 2011). This is a challenge that involves a fundamental shift in core archival principles and practices, and is about shared stewardship and collaboration at its core. The response to this call has been to say "Is the archivist ready for such a radical re-imagining of its purpose?" (Jimerson, 2010) Through my research, I have determined that professionals are already actively engaging with this question by re-imagining their roles and experimenting with different forms of collaboration within their own archival institutions.

Archivists have moved away from being passive Jenkinsonians focused exclusively on maintaining evidence. "The veneer of impartiality has been blown off… and discussions of the asymmetrical power relations of preserving and crafting select histories opened a space for some to critique the inherently political nature of archives" (Sellie, et al., 2015). This critique has prompted many archivists to accept a role as part of a greater social justice movement, one that is committed to the documentation of marginalized groups. These archivists are also acknowledging the independent collecting that has been occurring in counter-hegemonic spheres in the independent community archives, and participating in "experimental and alternative institutional forms" of collecting (Sellie, et al., 2015). As Jimerson acutely states, "the archivist has developed a sensitivity to the 'other' and as keen an awareness of the emotional, religious, symbolic,

and cultural values that records have to their communities" (Jimerson, 2010).

In the past few decades, there has been significant critical discourse about how the shifting archival paradigm is resulting in a proactive change in acquisition and collecting strategies. However, there has not been a significant amount of research documenting how archivists are developing and sustaining relationships with communities, or whether those relationships have been mutually beneficial. To gain a thorough explanation of different models of collaboration between traditional repositories and community groups, I individually interviewed professionals from seven different initiatives. These initiatives included the Historically Black Towns and Settlements Alliance, Documenting Ferguson, D.C Africaana Archives Project, Black Metropolis Research Consortium, Institutional Archives on Women and Architecture, Eighth Air Force Archive, and the Saints at War Project. Each of the interviewees provided comprehensive insights about what community engagement entails at their corresponding institutions.

Information extracted from these interviews allowed me to compare and contrast how the partnerships form, the activities performed by each of the participating groups, how materials were collected and maintained, and the long-term sustainability of these efforts in the face of changing communities. The results on all of these themes varied greatly across the initiatives. Some of them are still heavily focused on traditional collecting and processing projects, although many are experimenting with cooperative appraisal, acquisition, description, and preservation strategies. The majority of the projects still have the Archive as the repository for materials, while a few are exploring new ways to empower communities to look after their own records. However, almost all were actively engaged in conversations to "find the best location for preserving the best

records with the fullest context" (Cook and Schwartz, 2002).

This research has numerous implications for the archival profession. These initiatives show ways that we can partner professional archival expertise, resources and digital infrastructure with communities' "deep sense of commitment and pride in their own heritage and identity" (Harris, 2011). There are countless benefits to collaboration, but many barriers and pitfalls still to overcome It is clear that beyond what traditional archives acquire, there are "vast numbers of records remaining in communities that shed important light on society" (Cook and Schwartz, 2002). However, it is important, as Verne Harris notes, "not to romanticize the marginalized, or feel elated for saving them from historical oblivion…mainstream archives can only welcome and respect the 'other' (Harris, 2011). By exploring these partnerships, my research shed light on the numerous ways in which institutional archives can learn from community groups, and how to turn this knowledge into mutually beneficial and lasting partnerships.

VIII. APPENDICES

APPENDIX I: SAMPLE EMAIL REQUEST FOR INTERVIEW

Dear [insert personal name here],

My name is Valerie Szwaya and I am a graduate student in the School of Information and Library Science Department at the University of North Carolina at Chapel Hill.

I am currently working on my master's paper, which intends to analyze types of collaborations between traditional archival repositories and community groups in the United States. In order to accomplish this, I will be conducting case studies of several university initiatives involving partnerships with grassroots organizations.

I specifically want to examine the [insert collection name here] via [insert location here]. As you were one of the archivists involved in the creation of the collection, I was wondering if you would have any interest in being interviewed for the purposes of the project?

This interview should take 1-2 hours and would be audio-recorded for greater accuracy of transcription. Please let me know if you are willing to participate, and we can schedule a time to meet.

I will email you a formal request as a portion of my research and further explain what the project would entail.

Thank you for your consideration,

Valerie Szwaya

APPENDIX II: INSTITUTIONAL REVIEW BOARD EXEMPTION EMAIL TEXT

Date: 12/20/2016
RE: Notice of IRB Exemption
Exemption Category: 2.Survey, interview, public observation
Study #: 16-3035

Study Title: Archival Activism in Action: Exploring Collaboration Between Traditional Repositories and Community Groups

This submission has been reviewed by the Office of Human Research Ethics and was determined to be exempt from further review according to the regulatory category cited above under 45 CFR 46.101(b).

Study Description:

Purpose: Determine the nature and scope of partnerships between traditional archival repositories and community groups.

Participants: The institutional archivists involved in these collaborations.

Procedures (methods): Case studies of several collaborative community-based initiatives. Qualitative research will be carried out primarily through interviews with the archivists involved in these initiatives.

Investigator's Responsibilities:

If your study protocol changes in such a way that exempt status would no longer apply, you should contact the above IRB before making the changes. There is no need to inform the IRB about changes in study personnel. However, be aware that you are responsible for ensuring that all members of the research team who interact with subjects or their identifiable data complete the required human subjects training, typically completing the relevant CITI modules.

The IRB will maintain records for this study for 3 years, at which time you will be contacted about the status of the study.

The current data security level determination is Level II. Any changes in the data security level need to be discussed with the relevant IT official. If data security level II and III, consult with your IT official to develop a data security plan. Data security is ultimately the responsibility of the Principal Investigator.

APPENDIX III: SAMPLE INFORMED CONSENT FORM

You are invited to participate in a study that will gather information about the types of collaborations between traditional archival repositories and community groups in the United States. The study is being conducted by Valerie R. Szwaya, a graduate student in the School of Information and Library Science at the University of North Carolina at Chapel Hill. Results of this study will be used in Valerie Szwaya's master's paper for the completion of her master's degree in Library Science. Valerie Szwaya can be reached by email at val10gal@live.unc.edu. This project is being supervised by her faculty advisor, Dr. Denise Anthony, faculty member in the School of Information and Library Science at the University of North Carolina at Chapel Hill. She can be reached by email at anthonyd@email.unc.edu.

Participation in this study is voluntary and should take around 1-2 hours. Participation will involve responding to approximately 20 interview questions about your participation in the development of [insert collection name here]. It will specifically focus on your involvement and perpetuation of the aforementioned archival initiative. The risks associated with this project are minimal. If, however, you experience discomfort you may discontinue the interview at any time. We respect your right to choose not to answer any questions that may make you feel uncomfortable. Refusal to participate or withdrawal from participation will involve no penalty or loss of benefits to which you are otherwise entitled. Your responses to the interview questions will be recorded by audio-recording means and then transcribed into text. Your answers to the questions will be identified by your personal name and/or official title at [insert institution]. Your responses will appear in Valerie Szwaya's completed master's paper in any of its published forms.

If you have any concerns or complaints about how you were treated during the interview, please contact Ruth Humphry (rhumphry@med.unc.edu) or Louise Winstanly (winstanl@email.unc.edu), co-chairs of the non-biomedical research portion of the Institutional Review Board and Office of Human Research Ethics at the University of North Carolina at Chapel Hill. A copy of this agreement will be given to you for your records. Please sign and return this consent form to Valerie Szwaya in-person or at val10gal@live.unc.edu if you wish to participate in an interview. If you do not understand any part of the above statement, please ask the researcher any questions you have.

Please read the following statement and sign at the bottom of this form if you wish to participate.

I have read and understood the foregoing descriptions of the study. I have asked for and received a satisfactory explanation of any language that I did not fully understand. I agree to participate in this study, and I understand that I may withdraw my consent at any time. I have received a copy of this consent form. This study was approved by the UNC IRB.

Signature: _____ Date: _____

Printed Name: _____ Date: _____

APPENDIX IV: SAMPLE INTERVIEW QUESTIONS (NOT ORDERED)

What is the name of the partnership and who are the players involved?

What sorts of activities are you doing with the community group(s)?

What is the division of labor between your institution and the community group(s)?

How does this initiative fit into your repository's overall collecting mission?

How does this arrangement differ from typical outreach or donor relationships?

What parties were involved in the creation of the initiative? Which party reached out initially?

Did you follow any precedents for this particular type of collaboration?

How did you secure funding, staff time, and resources from your institution for the initiative? Did you apply for any external grants or funding sources?

What would you say are the benefits (if any) of the initiative for both your institution and the community group(s)?

What would you say are the disadvantages (if any) of the initiative for both your institution and the community group(s)?

Who is your primary contact on the side of the community group(s)? What is his/her role?

Do you intend the partnership to be lasting? If so, how do you see it evolving? If not, how do you address concerns about future preservation and access?

Do you provide the community group(s) with any on-sight training regarding professional archival practices (i.e. cataloguing, storage, digital preservation, etc.)?

What types of materials (if any) have been donated to your institution and which remain with the community group(s)?

How do you ensure that community members are receiving access to their materials?

Have you made any of the items available digitally? What does access look like for those items?

Is there any option for community-generated content or descriptive information to be regularly added to the collection? If so, is there any institutional oversight of this process?

How is cataloguing of items carried out? Is there a backlog of items? Does need-based use determine processing of individual items?

How is preservation of both analog and digital materials carried out?

Do you have any processes in place for dealing with sensitive materials in the collection? Have you had to censor and/or redact specific pieces of information within items of the collection?

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